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which are of every-day occurrence in our land, seldom fails to strike the European connoisseur with astonishment. "Magnificent, but wholly fantastic!" was Meissonier's comment when he first saw it, and great was his amaze when assured that it was a faithful representation of an American landscape beneath an ordinary American "clearing-off" sunset. Wylie, another American artist, has here a 'Study of Five Heads of Breton Children,' a wonderful little picture, vigorously designed and originally treated. There is something Murillo-like in the light and shade. The modern school of Spanish art is well represented in this collection. Besides the fine Fortunys before mentioned, we find here several pictures by Rico (the 'Interior of the Alhambra,' and a 'View at Poissy'); the Interior of Fortunys's studio, by Agrasot, with two curious damsels investigating the painter's collection of curiosities; Villegas's 'Bull-fighters,' a group of *matadors* and *picadors* awaiting the summons to the arena; and, finally, and greatest of all, 'The Court Fool,' by Zamacois, a striking effect of colour, showing a scarlet-clad jester seated on a couch of yellow brocade before a latticed window, and engaged in playing on a guitar.

Repassing slowly through the rooms, still examining the picture-jewelled walls, we pause before a fine painting by Boulanger, entitled 'The Emir.' An Arab lady, enveloped in snowy draperies, proffers with disdainful mien her hand to kiss, to a dusky-browed emir, who raises it respectfully to his lips. His flowing mantle of richest scarlet lends warmth and colouring to this central group. At a little distance, a haughty-looking Arab turns upon the pair his dark and handsome countenance; he, like his mistress, is clothed in white. The background is a woodland landscape, the little scene being apparently a chance rencontre on a journey.

Here is a picture of 'An Incroyable,' by Detaille; a dandy of the Directory, taking a walk in a wooded park, and very proud of his peach-coloured suit, his emerald-green gloves, his club-like cane, and his cocked-hat and eyeglass. From Detaille's pencil Mr. Stebbins possesses also a fine and highly-finished water-colour drawing, representing an episode in the Franco-Prussian War. This young and already celebrated artist seems destined to succeed to the renown of Horace Vernet as a painter of battle-scenes. Saintin's 'Two Oracles' is a brilliantly coloured picture of a pretty *soubrette* in a grey dress striped with black velvet, who is inspecting, with curiosity, mingled with amusement, a jolly-looking Japanese idol, which stands with other foreign toys upon an *étagère*. A Japanese screen of embroidered satin stretches behind the group, and the play of light on the satin surface is very wonderfully rendered. De

Neuville's 'Halage du Caleston' is a large painting, representing a view on the coast of Brittany, with a party of peasants, male and female, engaged in hauling a vessel close to the shore; very truthful in its detail, particularly in the representation of the wet, glistening stones of the beach, and the hue and lustre and *liquidness*, so to speak, of the sea. Schreyer's 'Cossack Scene in Winter' shows a struggling team of horses trying to drag a heavily-loaded wagon along a road piled high with drifted snow; a grey cold sky, ominous of another snow-storm, overhangs the group. The solitary specimen of German art in the collection is from the pencil of Dieffenbach, and is entitled 'Shearing the Dog.' A jolly-looking fellow in a white apron, and with a pipe in his mouth, has just finished clipping a large white poodle, and is laughing heartily at the woefully abashed air of the shorn animal, who stands in a crouching attitude on the head of a barrel before him. A saucy black terrier, after the manner of friends all the world over when a comrade is denuded and brought to shame, is standing on his hind-legs, and is barking vehemently at the poodle.

Mr. Stebbins's collection of *aquarelles* and pencil-drawings includes several of the former from the pencil of Fortunys, one of which, 'The Pifferari,' is considered as being one of the best specimens of the master's efforts in that line. He also possesses a drawing by Rosa Bonheur, entitled 'Ready for Market,' a group of the sturdy Norman horses she so loves to depict; and a number of *aquarelles* by Rico, De Nittis, Detaille, and others. One very amusing and characteristic scene is from the pencil of Leloir. It is called 'After the Supper,' and represents an old gentlemen of the eighteenth century, who has invited a charming damsel to sup with him, and who, the feast being ended, is called upon to pay the bill. The lady, brave in rosy silk and azure satin, is sailing grandly out of the door, while monsieur, his wrinkled face all drawn and puckered with vexation and perplexity, is diving deep into the pocket of his plum-coloured velvet breeches for the wherewithal to settle the evidently exorbitant account.

The central ornament to Mr. Stebbins's drawing-room is Canova's exquisite group, in white marble, of 'Cupid and Psyche.' Reclining on a couch, Psyche stretches up her arms towards the God of Love, who bends above her with outspread wings as though just alighted from some Olympian flight. No more pure or perfect representation of youthful love could be imagined than this young and enamoured pair; the ecstatic tenderness and rapture on the faces of both of the lovers defy description.

LUCY H. HOOPER.

THE NATIONAL ACADEMY OF DESIGN.



THE fifteenth annual exhibition of the National Academy of Design is the largest display made by the Institution during recent years. It contains two hundred more works than the exhibition of 1873, and the collection is one hundred in excess of that of last year. In point of numbers, therefore, the exhibition shows a gratifying increase, and in this respect very nearly reaches the standard attained by the Institution in the displays of 1865-'66-'67. Last year, the exhibition contained a large proportion of works of grand size, and in the acceptance of the pictures it was noticeable that quality was considered in connection with proportions, and nothing was admitted which did not reach a high standard of excellence, and that a wise judgment was exercised by the hanging committee was conceded by every friend of the Institution. In the present exhibition, with the exception of Mr. Bierstadt's 'California Spring'—a huge painting—there is a noticeable absence of large works; but what is lacking in size is more than compensated for in the interest and value which are embodied in the medium pictures. In organising the exhibition of 1874, the members of the academic body solemnly resolved to rally to the support of their Institution, and at that time they did so, and the success which attended their praiseworthy resolution was great. This year, however, we find that many of the strongest members, who were so earnest last year in their efforts to raise the Academy from

the decay into which it had fallen, have again failed in their duty to their *alma mater* and to American Art. Among the names of academicians absent from the catalogue are those of Frederick E. Church, Carl Brandt, John W. Casilear, John W. Ehninger, the brothers Flagg, Sanford R. Gifford, E. D. E. Greene, George H. Hall, A. F. Tait, Professor John F. Weir, C. P. Cranch, and many others who are residing abroad. The academicians pursuing their profession in Europe have a valid excuse, perhaps, for the absence of their works, but we can hear of none for the delinquents at home.

It is evident, in the composition of the present exhibition, that its greatest strength lies in the contributions of artists who are not members of the academic body, and of these the associates make a fine display of work. Among the works of moderate size there is a marked advance, shown both in subject and execution; and throughout the whole exhibition there is a general absence of the sensational element, which is commendable. The arrangement of the exhibition is harmonious, but its effect is somewhat marred by the admission of paintings under glass, several of which appear in the east room. Until last year, pictures under glass were invariably sent to the corridor; but, to gratify the vanity of an academician, the rule was abrogated, much to the disgust of the artists generally. Glass is conceded to be a harmoniser of crudities, and no doubt its introduction has aided the sale of many pictures; but, in an exhibition of national importance, its admission is out of place for such a purpose, and should not be tolerated except in

the case of water-colour drawings and other pictures of a like frail nature. There is one painting under glass, unfortunately, which gives expression to as high an aim in Art as any work in the exhibition; but its rare qualities can hardly be studied, owing to the mirror-like casket in which it is encased. It is J. Beaufain Irving's 'Cardinal Wolsey and Friends,' giving a dinner-party with that famous prelate as the presiding genius. The cardinal, in his scarlet robe, sits at the head of the table, surrounded by a merry group, who are enjoying, with their wine, the song of a buffoon, who is standing in the right foreground, and accompanying the words with the music of a mandolin. The grouping of the figures is excellent, and the variety of expression shown in the faces of the revellers is a remarkable feature in the work. If we are to accept this work as a true story, it is evident that the worthy cardinal had a lively circle of friends, as their faces indicate a more intimate companionship with the wassail-bowl than with the missal. Aside from this inconsistency the work is thoroughly artistic in its conception, and its brilliancy of colour and superb finish entitle it to more than ordinary consideration. In technical execution the picture has no equal in the exhibition, and in this respect it rivals the best works of the French school.

Mr. Eastman Johnson makes an admirable show of work, and, if the other members of the Academy were as strongly and conscientiously represented, there would be no cause to complain of the weakness of the exhibition or of the decadence of American Art. He sends 'The Toilette,' 'Milton Dictating to his Daughters,' 'The Pedlar,' and a portrait of the late Mrs. Field. In 'The Toilette,' a tall and stately lady, wearing a velvet robe, appears standing before a looking-glass in the act of adjusting an ear-ring; and in 'The Pedlar' is given a humble kitchen interior, with a young woman bargaining with an old man for some useful articles which she is selecting from his somewhat scanty stores. These pictures show different styles of treatment, and both are interesting in their way. 'The Toilette' is painted in a low but extremely rich tone, while its pendant, although equally effective, in its colour motive is pervaded by grey tints which are very delightful. The most brilliant painting, however, in Mr. Johnson's group, is his touching story, entitled, 'Milton Dictating to his Daughters.' In this composition there is a fine display of dramatic force combined with feeling and sentiment. The colouring is harmonious, and the expression of unity in the group is delightful. The drawing is spirited, and in every particular the painting is creditable to his genius. This latter assertion does not by any means apply to Mr. James H. Beard's 'Parson's Pets,' a work which was intended to be humorous, but to the true lover of Art is simply a shocking caricature. There are innumerable subjects at Mr. Beard's command which inspire high sentiments, even though drawn from every-day life, in the delineation of which he is always so happy; and it is a mistake for him to believe that the sufferings of dumb creatures so literally portrayed on canvas can give pleasure except to the ruffian who delights in cock-fighting and other brutal sports. Mr. Beard is seen at his best in 'The Mutual Friend,' a subject worthy of his pencil, and tasteful in its motive. It represents, evidently, two pet dogs—a King Charles spaniel and a terrier—who inhabit a richly-draped apartment, but have quarrelled, when 'The Mutual Friend,' a big dog, steps between them as arbitrator. The group is spirited, and in composition and finish it forms a striking picture. Mr. Beard has been styled the "American Landseer," and, if he may be judged from this work, the title has not been misplaced.

Mr. Perry has several country barn-scenes, in one of which a pleasant-faced young woman stands by a barrel, holding, between the tips of her thumb and finger, an egg. It is entitled 'A Good Egg,' and is cleverly drawn and painted. Mr. Perry's pictures nearly all relate to every-day life, and for this reason are generally popular with the visitors to our exhibitions; and probably his most pleasing work of this character in the exhibition is 'The Old Story,' in which a young dairy-maid, with her milking-pail, stands in a stable talking with a farmer's boy. The figure of the girl is charmingly painted, and the light is concentrated very cleverly upon her person; while her companion in the background recess is in shadow, and his form is simply introduced for the purpose of telling the story, and adds but little force to the composition. Another pleasant contribution from Mr. Perry's easel is 'Heart's-ease,' giving the figure of an old lady seated in a humble apartment reading her Bible. The figure is drawn with great precision, and

the marks of age expressed in the face are painted with feeling; and the sentiment of repose conveyed appeals to the hearts of all visitors. So long as Mr. Perry keeps his pencil busy with subjects of this character, he is entitled to commendation; but, when he wanders into Scriptural illustrations, he gets out of his depth, as may be seen in the work entitled 'I. Timothy v. 23,' in which a very pretty woman appears in the act of offering a glass of toddy to a red-faced man, who is seated before an open fireplace. The verse reads as follows: "Drink no longer water, but use a little wine for thy stomach's sake and thine often infirmities." In Mr. Perry's smaller pictures he appears to have gone seriously at work to achieve a high aim, but in the present instance the treatment fails to suggest the feeling and sentiment which should attend the composition of a story or moral drawn from the Bible.

Edgar M. Ward, who has been pursuing his studies abroad during several years past, has three admirable works in the exhibition, entitled respectively, 'Young Housekeepers in Brittany,' 'Grandmother,' and 'Brittany Girls Washing at the Village Brook.' Mr. Ward has studied conscientiously and in a severe school, and the character of his work, in almost every light in which it may be viewed, will stand the test of comparison with the pictures of the leading artists represented in the exhibition. His 'Brittany Girls Washing at the Village Brook' is the most elaborate composition in the group, and its strongest demands for favour lie in its natural and unpretending treatment. There are three figures given in attitudes incidental to the work in which they are engaged. One of the girls is kneeling by the brook's side, she and her companions, with their bare arms and white head-dresses, forming an interesting as well as pretty tableau. The colouring of the work is quiet and unobtrusive; and it is evident that the artist has simply painted what he saw, and has introduced no sensational features to secure momentary applause.

'The Defeated Candidate,' by George C. Eichbaum, also deserves attention as a character-study, and reminds one strongly of the work of Erstine Nichol, A.R.S. The subject, a candidate for office, of a strong Milesian cast of countenance, sits in a chair with a newspaper grasped in his right hand, which is extended at his side, while the fingers of his left hand are scratching his head. It is evident that he has been reading the election-returns, and has just received the news of his defeat. The expression of the face is humorous, and indicates vexation of spirit, which the suggestive bottle upon the table has failed to dissipate. The figure is well drawn, and the painting is admirably handled in every detail. Another clever artist who is studying abroad, and sends to the exhibition the 'Interior of a Brittany Home,' is J. Alden Weir. It is a humble household, and in the centre of the rude apartment an old lady sits at her spinning-wheel, and a supplementary figure in the background is pushed off, as it were, into semi-obscurity, so as not to disturb the harmony of the scene. The subject is treated in a low tone, and is very charming in feeling and sentiment. Mr. Weir is a son of Professor R. W. Weir, of West Point, and it is evident that he inherits much of his eminent father's genius.

Mr. McEntee sends a figure-subject, in illustration of Rogers's poem of "Ginevra":

"There then had she found a grave!
Within that chest had she concealed herself,
Fluttering with joy, the happiest of the happy,
When a spring-lock, that lay in ambush there,
Fastened her down forever."

The fair Ginevra, the artist's ideal, appears standing in rich attire beside an open chest, the cover of which she has just raised. The apartment is hung with old armour, and cobwebs form fantastic shapes upon the time-stained walls. There is good drawing shown in the figure, but further than this the work cannot be commended.

'Milking-Time,' by Winslow Homer, is one of the rude and homely conceits for which his pencil is famous; a work of great spirit and very little finish, but perhaps enough to please his eccentric fancy and amuse the visitors to the Academy. The subject gives a line of fence running straight across the foreground, with the figure of a country girl, carrying a milking-pail, standing beside it, while a boy is climbing to the topmost rail. The girl's face is in profile, but enough of her features is shown to tell us that she is no beauty. She is a plain, homely girl, and her companion is shaped in the same mould. Through the bars are seen the cows

and bits of the green pasture, which is very agreeable and gives relief to the figures. The work is strongly painted, but it lacks the finish of an academic picture. Mr. Homer sends two or three other canvases, which are spirited in their way.

One of the most striking pictures among the works of the younger men is Bridgman's 'American Circus in France.' It is a large composition of horses and performers, and is remarkable for its fine drawing and the richness of its colouring. Mr. Bridgman is a pupil of Gérôme, but it is evident that he has a method of his own and is no imitator of a school. His 'Circus' is an admirable study, and the spirit thrown into the running horse and its rider we have rarely seen equalled. The work, aside from its superb finish, possesses one great essential of pictorial art which many artists aim at, but fail to seize, and that is, it tells its own story in a clear and decisive way. This picture has been exhibited in several of the New York and Brooklyn galleries, but it is so charmingly fresh and unconventional in its treatment, that the hanging committee are entitled to praise for again bringing it out. Another picture by Mr. Bridgman, of cabinet-size, is entitled a 'Tête-à-tête in Cairo.' A Moorish couple are seated in front of a fruit-stand, and apparently oblivious to everything around them. The figures are cleverly arranged, and their gay costumes are in nice accord with the tones of the old Moorish house against which they are drawn. A swarthy Arab is tending the fruit-stand at the right of the group, but his figure is so veiled in obscurity, that it does not interfere with the quiet harmony with which the lovers are invested. This picture does not show so much thought in its manipulation as the larger work, but its finish is simply exquisite.

J. G. Brown sends three paintings, a large wood-study, a park-scene entitled 'Yes, or No?' and 'Gathering Autumn Leaves.' We have no more conscientious artist in this country than Mr. Brown, and he has the happy faculty of telling familiar stories in his pictures. His 'Yes, or No?' however, while it tells a story and is superbly finished, is not marked by any great display of feeling or sentiment. Turning to Mr. Brown's 'Gathering Autumn Leaves,' one experiences a positive pleasure at the change from the conventional figures and costumes of the present day to a subject which is unpretentious and at the same time artistic. The picture shows three figures, one of which is a young lady and the others children, in a wood-road gathering autumn leaves, which yet hang to the surrounding trees. The young lady is seated on the side of a great rock, while her companions are standing upon its top and plucking the bright-tinted foliage above their heads. A sketch-book lies on the ground, which indicates that sketching as well as gathering autumn leaves may have brought the lady and children to the woods on the mild and sunny autumn day as given. The figures of the children are graceful in their action, and, as drawn against the bright-tinted foliage of the forest, form one of the most delightful pictures in the exhibition. It is in pictures of this character that Mr. Brown's genius shows at its best, and he should paint no other class of subjects.

'Kathleen Mavourneen' is the subject of Mr. Magrath's leading picture, and is the result of his study abroad, but, with the exception of a clearly-drawn figure, it does not possess any remarkable qualities of excellence.

No artist in this country has made such a decided advance in his profession during the last five years as George H. Story, and he invests his works with so much refinement and delicacy of feeling, that they at once arrest attention in whatever position they may be placed. This is the case with his 'Gathering Sea-shells,' in which a pretty young woman appears kneeling on the sea-shore searching for rare specimens. She wears a white costume, which is attuned in harmony with the grey sand which glistens around her, and the sunlit sea beyond. The figure is carefully drawn, and in every essential of pose and finish the work shows the most conscientious care. Vaini, a pupil of the Roman school, sends two pictures, entitled respectively 'The Father's Photograph' and 'The First Grief,' a large picture which has an elevated position over one of the corridor doors. The latter picture gives the figure of a girl leaning against a chair, and holding in her open hand a dead bird. The apartment shows the rich hanging and appointments of mediæval times, and, together with the figure, shows the broad treatment of the school in which the artist was educated, but fortunately no details of the work have been sacrificed to breadth as is often the case in the pictures of this class. The lit-

tle picture, 'The Father's Photograph,' shows a delicacy, richness, and transparency of tone, and it is finished with exquisite taste.

In the large gallery the picture which first strikes the eye is Henry Peters Gray's 'Birth of our Flag,' in illustration of Drake's poem:—

"When Freedom from her mountain-height unfurled her banner to the air."

The figure is that of a woman, and is nude, with the folds of the flag falling in graceful folds about her person, while the starry field is upheld by a soaring eagle, which lends considerable dramatic force to the scene. There is a clever display of artistic ability shown in the flesh-painting, which is very attractive. The warm carnation tints of the higher lights and the greys which mark the undulations of the form are charmingly rendered, and show a refinement of feeling which we have rarely seen equalled in a study from the nude. The treatment of this somewhat sensational figure indicates that Mr. Gray's visit abroad has not led him into any of the vagaries of the present fashionable European schools of art, of which we have so many feeble imitators. Mr. Gray has several fancy heads in the exhibition, of which 'The Flower of Fiesole' is the most striking example. The face is of rare beauty, and the refinement and delicacy of touch shown in its finish are winning, and will be remembered with pleasure long after this exhibition closes. Of Mr. Guy's work there are only two small pictures: 'The Little Orange-Girl,' an exquisite conception drawn from street-life in a great city, which in drawing and execution shows rare knowledge of the technicalities of art; and 'Studying the Gamut,' a cabinet interior, with the figure of a boy seated before a table, playing the violin or reading the notes from an open music-book. The effect is candle-light. A burning taper upon the table casts a brilliant glow upon the face of the boy and surrounding objects. This little picture shows earnest thought in its composition, and it tells a pretty story.

Mr. Wilmarth's 'Ingratitude' shows a kind-hearted old workman, tenderly providing a bed for a litter of puppies under the grate of an old furnace, while at the same moment the mother is busy devouring the contents of his well-stocked dinner-pot. This picture is painted with remarkable force, and shows thought in its composition; but the title is vague, and its application is not appreciated until explained. Staigg, of Boston, has a pleasantly-treated figure of an 'Italian Chestnut-Gatherer,' a little girl standing in the shade of forest-trees. The subject is not novel, but its interesting treatment entitles it to notice. From the easel of William Morgan there is the half-length, life-size figure of a girl seated in an old library, surrounded by musty books, and apparently deeply interested in a richly-illuminated manuscript work which lies open in her lap. The subject is entitled 'The Legend,' and, aside from its unexpressive name, forms a delightful study. The pose is exceedingly graceful, and the modelling of the face, neck, and arms is painted with rare taste. As a composition this picture possesses a concentration of interest, and, although the various objects in the background are strongly painted, they do not detract from the force of the figure. Of Mr. Lambdin's work there are two fair examples, an illustration of 'Country Courtship,' and 'A Study in June.' The latter is a garden-scene, with a young lady walking under an arbour and reading at the same time. The effect of light is soft and suggests the morning hour. The tone of the work inclines to grey, and the subtlety with which the atmospheric effect is introduced merits attention.

T. W. Wood's 'Weekly Paper' possesses strong qualities of colour, and is in every respect a forcible work. An old blacksmith stands leaning against his forge deeply interested in a newspaper, and scattered around him are the various implements connected with his trade. Mr. Wood is a realistic painter, and no detail is left unfinished in the composition of his works. His 'Quiet Smoke' in the south room also deserves attention, if for no other reason than its quiet and unconventional treatment. Mr. P. P. Ryder has a quaint interior, entitled 'The Hanging Basket,' in which the force of the subject is concentrated in the figure of a girl watering a group of flowers. The study is careful, and shows a pleasant vein of sentiment in its arrangement. Of Mr. Loop's work there is 'The Caress,' a picture of a young mother holding a pretty little child to her breast, which is charming in the various details of drawing, colour, and finish. Walter Satterlee's 'Marguerite' is also a picture of considerable spirit, and shows a great

advance in its execution over any of his previous efforts; and Mr. Constant Mayer's 'Orphan's Morning Hymn' is invested with an expression of sentiment which reflects the highest credit upon his genius. The picture gives no evidence of sensationalism, but relies for its force upon a simple story drawn from real life, which, though sad, will be studied with interest by all lovers of Art. Of Mr. Thayer's work there are two ferry-boat scenes, treated in a very broad manner, and which are more forcible than attractive. There are but few people who cross the ferries who will fail to recognise the scenes as drawn, but whether the sketchy method of the works will be appreciated is questionable.

Of the portrait-painters, Mr. Huntington sends several large and brilliant pictures, of which a life-size, full-length likeness of Bishop Whipple, of Minnesota, in the northwest room, and a half-length of Mrs. Tracy, in the south room, are noticeable works. George A. Baker has a portrait of a little boy in the east room, which is a charming specimen of the art; and Mrs. Loop's three-quarter-length likeness of a lady, hanging in the south room, shows the clear and transparent flesh-tints of life and health, and forms one of the most artistic pictures of the kind in the exhibition. Of Mr. Hicks's work there is only one example, a masterly head of John F. Gray, M.D. W. O. Stone exhibits a well-painted head of a lady; and Le Clear, Page, Jensen, Kittell, Lay, and Ritchie, are also ably represented. Before leaving this department of the exhibition, attention is directed to the portrait of a child, by the great French artist, Bouguereau; to the remarkable purity of its flesh-tints, its masterly drawing, and superb finish. From this exquisite example of portrait-art, which runs in the same vein as that of our own school, turn to the works of Wyatt Eaton and Toby Rosenthal, and mark the degradation of tone and colour as taught by the portrait-painters of the Munich Academy. The masters of the Munich school appear to have studied the dingy faces of the German peasantry so thoroughly, that they have become impressed with the idea that dirt is an indispensable in connection with the complexion of a woman's face; hence their flesh-tints are muddy and repelling rather than pleasing to an American eye. To this school Wyatt Eaton's 'Reverie' belongs. The paint is dragged on in coarse masses, and, whatever of purity may have originally been expressed in his unfortunate model's face, has been seamed and scarred by the treatment it has received. This is not Art in a true sense, and we have faith to believe that it will not be tolerated in America. Pre-Raphaelitism had a brief existence in this country, but its pernicious influence was soon exhausted, and the same fate unquestionably awaits the false mannerism of the Munich school of portraiture. Toby Rosenthal's portrait of Mrs. Greator, the artist, has the merit of a likeness, although few of that lady's friends will admit that her face ever presented such an untidy appearance as is given to it in this picture.

In works of landscape-art there is a rich display, notwithstanding the fact that several of our strongest artists are not represented in the exhibition. The largest picture of this class is Mr. Bierstadt's 'California Spring,' a work which promised well when upon the easel, but in its present position shows a crudeness of colour and want of unity in its composition, which fail to impress one with its importance, aside from its size, as a work of Art. A view 'Near San Rafael, California,' by the same artist, is far more satisfactory in its treatment, and in feeling and sentiment conveys a pleasant impression. Mr. Homer D. Martin has a clever little landscape study, entitled 'The Edge of the Woods,' which shows more vigour in its handling than is usual in his works. Mr. Vincent Colyer sends an evening view on the 'Columbia River,' which is invested with a nice expression of the sentiment of the hour. Of Mr. Fitch's work there is a large and striking example, entitled 'In the Woods.' It is a wood-interior, as its title indicates, and a superb study of our Northern forest-scenery, and in its delineation shows decided boldness and strength. Mr. Bellows gives one of his English studies, 'The Water By-way,' which shows his strong and well-studied method in a very pleasing way. Mr. W. H. Beard has a 'Sunrise on the Prairie,' with a foreground of tall grass in which a group of foxes is lurking, and a marvellous perspective looking over the plain towards the rising sun. The pendant to the latter is a 'Sunset on the Prairie,' with deer.

Mr. Whittredge is represented by a 'Trout Brook,' in the woods, the middle ground of which is luminous with sunlight; and an old-time 'Camp-Meeting.' These pictures show Mr. Whittredge at

his best, and are justly entitled to praise. 'Saturday Afternoon' is the title of a strong and manly illustration of a late autumn landscape by Mr. McEntee. The foliage has fallen from the trees, and the face of Nature has assumed the brown and withered appearance of December days. The sky, which is one of the most striking features in the picture, is covered with grey-toned clouds, except at a point midway between the horizon and zenith, where a mass of white cumuli appears, which gives a sparkling character to the scene. The work is solidly painted, and its harmony of feeling well accords with the sentiment of the season, the solemn features of which it so ably sets forth. Mr. T. Addison Richards's 'Squantum, near Providence, Rhode Island,' gives a well-painted view of a famous summer-resort. Of Mr. Edward Moran's work, there is a scene in mid-ocean, 'Breaking away after a Gale,' which embodies considerable spirit in its delineation, but no new or novel facts; and Mr. William T. Richards's 'Ebb-Tide' is only a repetition of one of his often-told stories. Mr. De Haas, in his 'Beach at West Hampton,' gives a fine perspective effect, and the forms of the waves, as they roll upon the sandy beach, are well studied, and painted in a free and off-hand way which is really delightful.

Mr. Howland sends several charming landscape-studies, one of which, a 'View of Manchester, Vermont,' is very clever. Wordsworth Thompson's 'Virginia in Olden Time' is also admirable in its way. Miss Bridges's 'Edge of a Rye-Field,' with a foreground of wild-roses and weeds, is a close study, and shows that she is as happy in the handling of oil-colours as those mixed with water. This little picture is glowing in its colour-motive, and in every respect attractive. Wm. Hart sends two little pictures, both of which show the brilliancy of colour peculiar to his style, but give expression to no new ideas, and are below the standard attained by him last season. Thomas Moran's 'Overland Train, Green River, Utah,' is chiefly remarkable as a study of the peculiar local colour of the region; and Mr. Heade's 'Orchids' gives the poetical side of a tropical landscape with its bright flowers and humming-birds; it is painted with great taste. Mr. Smillie also gives a tropical landscape, 'A Florida Lagoon, Upper St. John's River.' Representing Mr. Shurtleff's name, there is a wood-interior, with a panther crouching in a tree-top, in wait to spring upon a passing deer; it is strongly painted, and entitled 'The Still Hunter.' Mr. Cropsey gives a poetical reminiscence of 'Southern Italy,' and a large topographical landscape-study of 'Sidney Plains,' under a brilliant autumn effect. If the view had been painted on one-quarter of its present scale, the picture would have been much more satisfactory. Mr. Bristol sends a large and brilliant illustration of the scenery 'In the Housatonic Valley, near Great Barrington,' which is possessed of a delightful atmospheric effect, and a grey tone of the most charming character. Mr. Van Elten's 'Russell Falls, Ausable River,' gives a good illustration of the wild character of the Adirondack region, and its solidity of treatment is praiseworthy. Mr. Arthur Parton's 'Mountain Brook' and Mr. Wyant's 'Midsummer Retreat' are both excellent pictures, and, as studies of our Northern forest-scenery, they are eminently entitled to notice. Mr. Hubbard's 'Coming Storm' gives a vivid study of the grey and blustering days of autumn; and Mr. Robbins's 'Passing Shower, Island of Jamaica,' illustrates in a forcible way the phenomena of a storm in the tropics.

Of the cattle-painters, Mr. James M. Hart sends 'A Summer Day' landscape on the Boquet River, with cattle in the foreground. The cows are drawn and grouped with fine feeling, and in its general handling the work shows the ability of a master. Mr. Inness's 'Scene near Perugia,' although it has a place on the line, is neither a great nor striking work. It is a combination of inconsistencies, and had it been sent in by a young artist, would have been unceremoniously rejected. The middle ground shows some little care in its treatment, and the sky is really beautiful; but, where the foreground is reached, there appears a mere painted bit of canvas, lacking in gradations, and only relieved by blotches of red, which serve to indicate the presence of cows. Mr. Inness can do better than this, if he tries. There are other interesting landscapes by David Johnson, Charles H. Miller, Miss Walters, G. H. McCord, Wm. De Haas, John C. Wiggins, Edward Gay, C. Ogilvie, Mary Kollock, E. L. Henry, W. Allan Gay, Julie H. Beers, F. A. Silva, E. Parton, and H. Bolton-Jones.

The display of sculptured works is simply lamentable.